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No. 215 ]

[NOVEMBER, 1905.]

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## CONTENTS.

|  | PAGE |
|--|------|
| EDITORIAL .. .. .  | 163  |
| NORTH-EAST LONDON BRANCH OF THE NONCONFORMIST<br>CHOIR UNION .. .. . | 164  |
| PASSING NOTES .. .. .  | 165  |
| THE WELSH RAMBLES OF AN ENGLISH ORGANIST .. .. .                     | 166  |
| BLOOMSBURY FREE CONCERTS .. .. .                                     | 167  |
| LONDON SUNDAY SCHOOL CHOIR .. .. .                                   | 167  |
| MUSIC AT BALHAM CONGREGATIONAL CHURCH .. .. .                        | 168  |
| NONCONFORMIST CHOIR UNION .. .. .                                    | 169  |
| THE GREAT MUSICIANS AS STUDENTS .. .. .                              | 171  |
| ECHOES FROM THE CHURCHES .. .. .                                     | 172  |
| TONIC SOLFA ASSOCIATION .. .. .                                      | 175  |
| RECITAL PROGRAMMES .. .. .   | 175  |
| MUSICAL ATMOSPHERE .. .. .   | 176  |
| FROME FREE CHURCH CHORAL UNION .. .. .                               | 176  |
| CORRESPONDENCE .. .. .   | 176  |
| NEW MUSIC .. .. .  | 176  |
| TO CORRESPONDENTS .. .. .  | 176  |

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*All Communications for the Editor should be sent to him at Bryntirion, Grimston Avenue, Folkestone. Orders for any of our publications should be sent to the publishing office, 22, Paternoster Row, London, E.C.*



**A** beg to notify that on November 15th our publishing office will be removed to the ground floor, 22, Paternoster Row. We would call the attention of our readers to the publisher's advertisement which appears on the opposite page.

\*\*\*\*\*

The Saturday Free Concerts at Bloomsbury Chapel began on October 7th, with every prospect of being a most successful institution in connection with this new Baptist Mission. Mr. F. A. Atkins has undertaken the management of the concerts, and has already secured an array of highly efficient vocalists and instrumentalists. Mr. Atkins says he received his inspiration from the City Temple Free Concerts, which were carried on for eleven years, and were then ruthlessly cut short by the late Dr. Parker. Such concerts are greatly appreciated by young people living in places of business, and they are certainly a counter-attraction to music halls and places of questionable character. May the Bloomsbury concerts have a long and useful career.

\*\*\*\*\*

Sir Frederick Bridge has been lecturing in South Shields on the tunes in the New Methodist Hymnal, and, as usual, his remarks were full of interest and humour. He gave the audience some excellent advice. He deprecated the tendency to allow choirs and organists to encroach on congregational singing. They had their place, but it was not to displace the congregation in the service of praise. But he also urged the people to acquire a sufficient knowledge of musical notes—

for the ignorance of which there was now no excuse—to enable them to join intelligently in the singing. Otherwise a new hymnal, however good, might be a hindrance rather than a help in worship. He pointed out that in Sternhold's earliest book simple directions were given to the people for this purpose, and he thought it a disgrace that, after so many years, worshippers had not mastered this elementary step.

\*\*\*\*\*

The *British Weekly* has been asking its readers to settle a difficulty which has very frequently troubled many organists and choir-masters. This was the problem given:—

Gillington church is a small one, with a voluntary choir. A new minister, Mr. Wolf, is called to the church. He discovers that the singing, which otherwise is good, is spoiled completely by Mr. Paterson, a deacon, who has been in the choir for years, and whose voice is peculiarly loud and rasping. What should Mr. Wolf do?

The prize was awarded for the following answer:—

"Mr. Wolf should say at the choir practice, without singling out Mr. Paterson for a special admonition, that the otherwise good singing has been marred by some harsh and discordant note, which destroyed the pleasing quality of the blended voices, and request the choir to repeat the piece and to pay special attention to his remarks. This course will probably have the desired effect."

But most probably Mr. Paterson would not take the hint, for the simple reason that he does not consider his voice "harsh and discordant." Very likely he thinks himself the mainstay of the choir. The crux of the whole difficulty is getting a discordant singer to acknowledge that his or her voice is not good.

Another solution was :—

"The minister, Mr. Wolf, should endure the unpleasant sound of a rasping voice rather than hurt the feelings of a good man."

But what about the feelings of all the musical members of the congregation who are irritated and their devotions disturbed by Mr. Paterson's unpleasant voice?

\*\*\*\*

The best solutions seem to be those suggesting that other work should be found for this discordant deacon. He might be induced to enter another sphere of usefulness without telling him the reason of the suggested change. If so, the remedy would be effected without unpleasantness.

\*\*\*\*

The introductory voluntary at Bridport Wesleyan Church was spoilt on a recent Sunday morning by most discordant voices coming from the interior of the organ. On opening the instrument to ascertain the cause, a cat jumped out, and after scampering about the church in a frightened state made its exit through one of the windows. At another church on the same day a mouse disturbed the congregation by parading the pulpit desk. It is fortunate that both animals did not put in an appearance in the same building at the same time, or there might have been a very exciting chase which would have dismissed the congregation.

\*\*\*\*

The recent Festival at Sheffield was a great success. The choral singing was very near perfection, thanks almost entirely to the efforts of Dr. Coward. We doubt if better singing can be heard anywhere. Dr. Coward thinks for himself, and knows exactly what he wants, and, what is more, he has the gift of getting it. It may not be generally known that Dr. Coward is a strong Free Churchman, and is a deacon at one of the Congregational churches in the town.

\*\*\*\*

The Bishop of Stepney has been making some strong remarks on intoning at a conference on "Church Music." With regard to the intoning of the service by the ministers of the church, he declared that for one who could intone with any degree of naturalness and grace, there were ten who could not, and they ought not to try. In intoning, the note "G" was too much in evidence. How they should have got the notion that the English Church could not meet to worship except on "G" he could not understand.

\*\*\*\*

The Bishop, in the same address, had something to say on clerical mannerisms, and he told a story against himself. On one occasion, when preaching in Westminster Abbey, he closed his eyes for the purpose of obviating any distractions while pursuing his theme.

After the service a lady with whom he was acquainted asked him why he closed his eyes, adding, "You may think you look like a saint, but you really look like a fool."

\*\*\*\*

We are glad to hear that Mr. Sankey is recovering to a certain extent from his recent illness. Before he was laid aside he was preparing a publication of incidents and narratives of good done by "Songs and Solos." Unfortunately a fire destroyed his manuscripts. But he is now engaged on re-writing these stories, and they will appear as soon as completed.

\*\*\*\*

There has been some unpleasantness at a Bagshot church over a processional cross recently presented to the church. The vicar decided to have this carried in a procession at the close of the harvest festival, and again on the following Sunday evening. At the harvest festival, out of a choir composed of sixteen men and over twenty boys, only four men and six boys accompanied the clergy, the remainder of the adult members of the choir sitting with the congregation. Directly the processional hymn was announced these members, with more than half the congregation, left the church. On the Sunday morning only four men and six boys of the choir took their places with the clergy, and in the afternoon, at a special service for friendly societies, the choir consisted of six small boys. In the evening the choristers on strike sat with the congregation, and left with quite half the large congregation directly the processional hymn was announced. Of the choristers who are out, one has been in the parish choir thirty-four years and another seventeen years. The vicar has written to some of the senior choristers demanding an adequate apology for their conduct, and this has only tended to intensify matters.

#### NORTH-EAST LONDON BRANCH OF THE NONCONFORMIST CHOIR UNION.

On Saturday, October 7th, the third annual general meeting of the above took place at the Downs Chapel, Clapton. In the absence of the president (Mr. A. L. Cowley), Mr. George Whitbread was voted to the chair. After the usual routine business had been transacted, the secretary, Mr. F. W. Clarke, read the annual report. The treasurer, Mr. A. L. Cowley, was re-elected, as was also the accompanist, Mr. Jas. E. Smith (organist and choirmaster of Kingsland Congregational Church). The conductor, Mr. W. C. Webb, A.R.C.O., was re-elected, and, in acknowledging the kind reception of his name, consented once again to take up the position, though he mentioned that he had wished to relinquish all connection with the work. The meeting then discussed the season's programme, which includes the performance of the "Messiah" with orchestra on Dec 6th. The business terminated with the re-election of the hon. secretary, Mr. F. W. Clarke, and at the request of several members, Mr. Webb very kindly played several selections on the fine organ at the Downs Chapel.



## Passing Notes.



R. JOHN F. RUNCIMAN, the slashing musical critic of the *Saturday Review*, has been pouring out his scorn upon the English organist. It is not for the first time either. I remember a long and bitter tirade on the same theme contributed some ten or twelve years ago to a now defunct monthly. Mr. Runciman declares that there are few organists who are also artists, and that they do not constitute the musical backbone of the country. But why single out the organists? Can anything better be said of the rank and file of the pianists, the violinists, the bandmasters, all the general body of the profession, each in their separate classes? Who *are* the musical backbone of the country? And who *are* the "artists," in the strict sense in which Mr. Runciman evidently uses that word?

I certainly think that the average well-trained organist has as good a title to the name of artist as the average well-trained professional in any other department. Of course the necessary many-sidedness of his calling involves limitations. He can seldom afford to be an organist only. In nine cases out of ten, he is, and has to be, a practical teacher, not only of one or two instruments, but of musical theory, embracing such necessary subjects as harmony, counterpoint, fugue, etc., and the management and training of the voice. But then, as a writer who has already replied to Mr. Runciman points out, it is this many-sidedness of the competent organist's training that has to be taken into consideration in adjudging him his place in the domain of art. Of what other worker in musical art can the same be truthfully said?

Mr. Runciman is good enough to admit that as a people we are getting on, musically. Certainly. And has the church organist no part of the credit of our "getting on"? What percentage of London's vast population ever enters the Queen's Hall, the Albert Hall, or any of the other musical centres? Nay, how many are in possession of the necessary shilling to spend on such a valuable lesson in music? Very few, alas! Further, if a boy be musically inclined, in ninety-nine cases out of a hundred the chances are that he will bend his steps—not to the great concert halls—but to the nearest church where a really good musical service is maintained, and where, too, if he but care to do so, he is at liberty to join the choir. It is there that the average musical child, in the first instance, imbibes his love of music. It was so with Stainer and Sullivan and many another musical notable in the annals of our British art, and it will be so as long as we have music in our churches. British music assuredly cannot do without British organists.

Mr. Runciman, by the way, has neatly managed to "review" a book of his own (a book about

Wagner) in a couple of columns of print. Every man his own reviewer is a capital idea. Why not? I know the faults of my own books a thousand times better than most reviewers can tell me; and as to the merits—well, I am generally much more modest about these than my reviewers are. Mr. Runciman does not unduly flatter his own precious self. What he specially commends about his Wagner book is that it does not once allude to Wagner as "the Bayreuth master." Mr. Runciman says he once compiled a long list of such circumlocutions, and he gives these four specimens from it:

|           |        |                      |
|-----------|--------|----------------------|
| Bach      | ... .. | The Leipzig cantor.  |
| Mozart    | ... .. | The Salzburg master. |
| Beethoven | ... .. | The Bonn master.     |
| Brahms    | ... .. | The Hamburg master.  |

"Why anyone," he says, "should take the trouble to write three words when one would serve may puzzle some people; but it must be remembered that many writers on music are paid by the line, and that some of them like to display their dictionary knowledge." There is certainly not much display of dictionary knowledge in alluding to Beethoven as "the Bonn master," and as for the financial incentive, I don't believe that any mortal writer on music ever thought of it. I dislike literary affectations and "high falutin'" as much as anybody, but my ear also dislikes tautology, and I would not hesitate to say "the Bonn master" for once if I had been saying "Beethoven" over and over again in the preceding sentence, or perhaps in the same sentence.

I had the good fortune to be in Haworth when the fiftieth anniversary of the death of Charlotte Brontë was being commemorated there the other day. I had often been in the church where the Rev. Patrick Brontë preached, and where his gifted daughter's remains have their resting-place, but I had never been present at a service before. There was something peculiarly touching and impressive in the voices and in the tones of the organ on this occasion—or so I thought. Perhaps the feeling was largely due to what one recalled of the tragic story of the talented family of the Haworth parsonage. The hymns were all the composition of the Brontës—one by Charlotte, and three by Anne, who lies buried, away from her sisters, at Scarborough. Charlotte Brontë has no place in our popular hymnals, but Anne Brontë's "Oppressed with sin and woe" is found in every notable collection. It is touched by the melancholy hue which pervaded her life, but there is in it that unmistakable note of reality and conviction which always gives power to a hymn. It was startling to have the fact recalled that Charlotte Brontë's husband, the Rev. A. B. Nicholls, who was one of the Haworth curates, is still living. He is now eighty-nine years of age.

In his recent life of Brahms, Mr. Lawrence Erb suggests that the composer would have married

Schumann's widow if he had not been thirteen years her junior. I doubt if Brahms would ever have married at all. He was not what we call a "marrying man"; and indeed there is a letter of his, though Mr. Erb does not quote it, in which he gives such reasons for not marrying as show him to have had an altogether wrong conception of the place and power of a wife. He says that at the time when he might probably have married, his music was either hissed or received with icy coldness. For himself, he could have borne that quite well, because he knew the worth of his music, and felt sure that some day the tables would be turned. "And when, after such failures, I entered my lonely room I was not unhappy. On the contrary,

But if, in such moments, I had had to meet the anxious, questioning eyes of a wife with the words 'another failure'—I could not have borne that. For a woman may love an artist whose wife she is, ever so much, and even do what is called believe in her husband. Still, she cannot have the perfect certainty of victory which is in his heart. And if she had wanted to comfort me! A wife to pity her husband for his non-success! Ugh! I cannot bear to think what a hell that would have been to me." Poor Brahms! If he had only taken a wife we might have had more emotion in his music. For after all the bachelor cannot see life whole; he can only see it one side, as we see the moon.

J. CUTHBERT HADDEN.

## *The Welsh Rambles of an English Organist.*



URING the past summer I spent ten days in North Wales, and perhaps readers of the JOURNAL may be interested in a record of my two Sundays' experiences. The first Sunday

I was in Bangor, and in the morning I went to the English Congregational Church. The congregation was decidedly small, and it is greatly to the credit of the few members who attend that the chapel is open at all. The Welsh chapels are crowded, but English services appeal to a very few. The music has to be simple, under the circumstances, but for a small number the singing was expressive and general. The organ is a very nice two-manual instrument by Conacher, but the regular organist was away on the occasion of my visit.

In the evening I went to a Welsh Church where selections from "Judas Maccabæus" were given. The building was full. The choir, I judge, had been augmented for the occasion, and was composed of mixed voices. The usual form of evening service was gone through (in Welsh, of course), and I was much struck with the heartiness with which the whole congregation joined in the psalms and canticles. The hymns, too, which were sung to regular Welsh tunes, were impressively rendered, although I did not understand a word. I am bound to say that I thoroughly enjoyed the entire service, for though in a foreign tongue to me, I could follow it closely. There was no sermon, the selections from Handel's work taking its place. About six choruses were given with considerable vigour and with much precision, seeing there was no conductor. Many of the trebles were mere children, but they seemed quite at home with the music. The basses were very good, but the tenors might have been much better. Several solos were given, the best being "Arm, arm, ye brave." "O lovely peace" was excellently rendered by two ladies. For some inscrutable reason "But the Lord is mindful," was introduced, and it was sung by a male alto. With advantage it might have been left out of the programme.

The second Sunday I spent at Trefriw, a charm-

ing village near Llanrwst, which is fast becoming a point of attraction to tourists. When I first knew the place—nearly fifty years ago—it was a very primitive place, though I have the most pleasant recollections of several visits there. But it was brightened up since those days, and now the inhabitants do their best to draw visitors. Arriving on the Saturday evening, I made my way to the Belle Vue, a most comfortable hotel, beautifully situated, overlooking the Llanrwst valley. Visitors are well cared for, and there is a home-like feeling which adds very much to one's happiness. I can strongly recommend tourists to spend a holiday or part of it in this hotel, knowing from my own experience that they will be well treated and charged moderately.

My travelling companion and I determined to spend the Sunday in the hills, and soon after breakfast we started off. The village was very quiet, as most of the inhabitants had gone to their respective places of worship for the ten o'clock Welsh service. We first called at the Congregational Church and much enjoyed listening to a Welsh hymn which was rolled out in a very impressive manner. With the voices we heard the roar of a waterfall not a hundred yards away. The sounds, though so different in character, seemed to blend on this beautiful Sunday morning. Proceeding up the Crafnant valley, we passed many little homesteads and farms where everything was exceedingly quiet. It seemed an ideal Sunday. The farm-labourers and cottagers were dressed in their best, and they all apparently moved and spoke as if they felt the day was sacred. This regard for the Sabbath struck us, and added to our own solemn feelings and thoughts.

After occasionally wandering off the main pathway to get peeps of hills and valleys, we at length reached Llyn Crafnant, one of the most charming lakes in Wales. To those who do not know it—for it is rather outside the tracks of most tourists—we commend it as a spot well worth a visit. If time and circumstances permit, a walk past the lake and over the hills down to Capel Curig will be much appreciated, as some of the finest Welsh scenery is

to be seen from the hill-tops. It was now past mid-day, and although we had brought some light refreshment with us, we began to feel "peckish." We remembered there was a cottage beside the lake where tea could be obtained, so we made for it. The hostess was very kind, and soon had water boiling and an excellent cup of tea made, with three plates heavily laden with different kinds of bread-and-butter. This "Sunday dinner" was certainly tempting, and we did full justice to it. Speaking to our hostess, I said it was about forty-seven years since I was last at that cottage, and that on next visiting Crafnant, a year or so later, we were not allowed to go to the cottage as scarlet fever was there. "Hey, dear," said she, "I lost a little brother and sister then from that fever." On enquiry, I found that she had lived in the house ever since. What a quiet, peaceful life it must be, living at the edge of a lake in the hills, though to many it would be monotonous in the extreme. Asking her about a place of worship, she told us there was a little chapel about a quarter of a mile further on, and we found that the average attendance was between twenty-five and thirty. They have preaching (by a "local," of course) or a prayer meeting in the morning and Sunday School in the afternoon. In the evening some of the people go down to chapel at Trefriw. Imagine these good people walking some five or six miles along these lonely lanes and hill-side paths in the dark to attend public worship! Some persons are afraid to venture out, though the church may be within a hundred yards of their house, if it is a dull evening.

After thoroughly enjoying our chat with the hostess at "Crafnant Cottage," we began to make our way back to Trefriw by another route. We climbed the arm of one of the hills, and after scaling several walls, and fording various bogs, we came in sight of Llyn Geirionydd. This is another fine sheet of water almost surrounded by hills, but it is not equal to Crafnant. We made a short stay here, then walked over another ridge, and after visiting the very old and quaint church at Llanrhydwyn, we rambled down through a beautiful wood to Trefriw. I made my way to the parish church to evening service. When I went to this church nearly fifty years ago, two things so impressed me that I have never forgotten them. First, the singing was accompanied by a barrel organ, and every Sunday evening we had that giddy chant, "Jones in D." The other thing was that before the sermon, the clergyman, after giving out a hymn, retired to the vestry to change his gown, and gave out the last verse from the vestry behind the organ. All this is now changed. There is a two-manual organ and the service is modernised.

By this time my friend and I were quite ready for a good square meal, and we thoroughly enjoyed the excellent dinner prepared for us at the Belle Vue Hotel.

After dinner we heard a sound of voices, and found about a dozen men standing on a rustic bridge a short distance in front of the hotel, singing hymns. It was really very impressive. It was

moonlight, but the moon was shrouded in clouds; for a background there was a high hill covered with thick foliage. There was a silence which might almost be felt, except that these working men were singing. They gave us several Welsh hymns and two verses of "Lead, kindly Light." We were told that they belonged to one of the chapel choirs in the village and that usually on Sunday evenings after service they made the bridge the meeting-place to sing. Their singing was really beautiful and touching. How different to the average English working man! Where in London, for instance, can we find a dozen working men able and willing to sing without books any number of hymns, and go away without sending round the hat? We are much more likely to hear the latest music hall comic (?) song sung in a low public house.

On the Monday morning I had reluctantly to take a last look at the charming little village of Trefriw, and make my way back to the great metropolis.

#### BLOOMSBURY FREE CONCERTS.

THE new life at old Bloomsbury Chapel is coursing fully in many new channels. The erstwhile empty pews are filled Sunday by Sunday, and the week-evening engagements are numerous and well supported.

A new feature has been introduced in the Saturday Popular Concerts the first of which was held on October 7th. Crowded before the time of commencement, the success of the concert was assured. The programme was provided by the band of H.M. Coldstream Guards (conductor, Lieut. J. MacKenzie Rogan, Hon. R.A.M.), with vocal items by Madame Edith Hands (always a favourite) and Mr. Franklin Clive. Each number in the long programme was well received, and the selection pieces was wise for an audience which was "popular in a very wide sense."

The chief items presented by the band were the March from "Tannhäuser," Reminiscences from Greig a selection from Mendelssohn, with several other pieces, from Gounod, Tchaikovsky, etc., not omitting the inevitable "Lost Chord." Madame Edith Hands was, in excellent form and sang "An Old Garden" (Hope Temple) and Liddle's "Abide With Me" with all the charm which we expect from this accomplished artiste. Mr. Franklin Clive was happy in "The Village Blacksmith" and Pinsuti's "It is I, Love!" and sang with much acceptance. In the interval the superintendent, Rev. Thos. Phillips, B.A., gave a short characteristic talk and a very hearty welcome to the crowd to "come again" an invitation which has been accepted on the succeeding Saturdays. A number of *artistes* have been engaged to appear during the season, and the management is in the hands of Mr. Frederick A. Atkins.

#### LONDON SUNDAY SCHOOL CHOIR.

THE 16th Session of the Cantata Choir (City Division) commenced on Monday, 2nd October, at 56, Old Bailey. During the past 15 years some 150 free concerts have been given by this choir on behalf of charitable objects. This Session special attention is to be given to the promotion of the interests of the Sunday School Union Children's Homes, and already applications have been made for six performances. "The Messiah" is to be put into rehearsal, and good voices will be welcomed by the conductor, Mr. W. Binns.

## Music at Balham Congregational Church



It is a happy compensation for much of the disappointment which one experiences when visiting choirs, to happen upon such a joyous festival as was met with when at Balham. The church has a name and fame by reason of the cultured ministry of Rev. E. Griffith Jones—a poet, preacher, and author—who has achieved distinction in each connection. He gathers round him week by week a very numerous congregation, and his utterances hold him in the affection and regard of his people. So successful is Mr. Griffith Jones in his work, that it has been necessary to add new galleries—the special re-opening services being held on October 1st, when Mr. Every's new Anthem, "Praise ye the Lord," specially composed for the occasion, was sung.

The Harvest Festival was held on October 8th, and at the evening service a specially attractive feature was the rendering of Schubert's "Song of Miriam," with Madame Prowse as soloist. Needless to say the church was quite full, even the extra seats afforded by the new gallery being occupied.

The choir was seated in the chancel, cross-wise, with a few singers in the body of the church, the organ being at the back. The choir are divided by the pulpit, which occupies the centre, possibly a good arrangement for the preacher, but certainly detrimental to the choir, and calculated, if their work was not so excellent, to impair their usefulness and effectiveness. The harvest decorations were tastefully, but not lavishly, displayed, the "atmosphere" was that of thanksgiving, and a visitor might have felt as one who has unexpectedly lighted upon a family reunion. The service was, of course, not quite the ordinary one as regards all details, but it embraced the usual features, except that the chant was omitted.

The choir entered simultaneously, and the usual opening sentences were observed, another feature being the recital of the "general Confession." The Lord's Prayer was also "said," but in much the same unsatisfactory style as

nearly everywhere obtains. The first hymn (Congregational Church Hymnal) was No. 710, "Praise, O praise the Lord of Harvest," sung to Prout's tune, "Cairnbrook." The length of the hymn did not detract from its beauty, and it was well sung. No. 712, "To Thee, O Lord, our hearts we raise," to Sullivan's "Golden Sheaves," was, of course, more familiar, and perhaps heartier on that account.

The minister had arranged a shortened sermon, and he utilised the time which he had allotted himself to admirable advantage. His address was based on the differences between

"transform" and "conform" as applied to the life of the Christian.

Immediately after the sermon the choir rendered the "Song of Miriam" in splendid style, evincing great care in the rendering of the work and reflecting great credit upon themselves and also upon their choirmaster, Mr. William Every, whose portrait accompanies this sketch. Mr. Every is an enthusiastic worker, who is generous enough to place much of the credit of the good work done upon other shoulders. He heartily appreciates the kind interest in the choir which Mr. Griffith Jones invariably displays at all times. Mr. Jones seems to be a man who has the gift of song to some purpose,



MR. WILLIAM EVERY.

as he is ready with suggestion when needed without any air of interference. Mr. Every speaks highly of Mr. Leslie Hunt, the choir secretary, who is most useful in awaking and sustaining interest in the work and in keeping that interest at a high pitch.

The choice of voices would appear to be more than usually fortunate, as the choir includes no less than eight members capable of taking solos while the average is high throughout. The choir number about thirty members, and the average attendance is about twenty-four. Their interest in their work is of a genuine sort, the choirmaster receiving all the support which he feels is his due, this alone contributing in a marked degree to the well-established excellence of the choral work. The social side is well worked, a quarterly meeting, presided over by the pastor being a regular feature. A use-

# CHORAL ALBUM No. 353.

PRICE THREEPENCE.

## CHRISTMAS CHIMES.

ALICE G. DYER.

F. A. CHALLINOR, Mus. Doc.

*Moderato.*

ORGAN. *mp*

Sop. Solo or Trebles in unison. *mp*

1. Lis - ten the Christmas chimes are ring - ing, Peace on Earth to the star - lit sky,  
 2. Lis - ten the Christmas chimes are peal - ing, God's good will from the Home a - bove,  
 3. So we will sing the old world greet-ing, Sung of old in far Beth - le - hem,

*cres.*

*mf*

In our hearts Love's soft bells are sing - ing, Do the bells in your heart re - ply?  
 Through the sha - dows the e - choes steal-ing, Tell the world of the Fa - ther's Love.  
 Nei - ther sor - row nor scorn can harm you, If your heart will re - mem - ber them.

*mf*

*Refrain. (Unaccompanied.)* *mf* *D. C. for verses 2. & 3. rall.*

Peace on earth comes down from God, Unto us the Christ is giv'n, And the path that He has trod, Is the path that leads to Heav'n.

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# VOICES OF ANGELS.

ALICE G. DYER.

F. A. CHALLINOR, Mus. Doc.

*Andante.* *Voices in unison.* *mp*

1. Leave your sheep on the moun - tain,  
2. Leave your wis - dom and rich - es,

ORG. *mp cres.* *mp*

*mf* *p*

Shepherds of Bethle - hem, — God, from His fold in hea - ven Keepeth His watch o'er them. Hasteth thro' the si - lent  
Travel - lers from a - far! — O - ver the a - rid de - sert Follow the gleaming star. Voi - ces of Angels

*cres.* *mf* *rall.*

vil - lage, Wrapp'd in its slum - ber sweet, Heedless of An - gel voi - ces, Heedless of An - gel feet.  
whisper "Has - ten and watch and pray, Lo, on the dim ho - ri - zon, Dawneth the Christmas - day."

*cres.* *mf* *rall.*

*Refrain. TUTTI.* *mf* *p*

Ah, an - gel - voi - ces! from the Home — im - mor - tal, Tell of the wond'rous birth, carol your ho - ly sign.

*mp* *D. C. for 2nd verse.* *mf rall.*

Herald the Christmas day at each earth - ly portal, Turn ev'ry sigh of care in - to a song di - vine.

\* The verse may be taken by Contraltos and Basses - or Basses alone if preferred.

Choral Album No 353.

# THE CAROL OF THE WORLD.

ALICE G. DYER.  
Moderato.

F. A. CHALLINOR, Mus. Doc.

ORG.

\* VOICES.

*mf* *cres.* *f*

1. Car - ol, car - ol, birds in the bran - ches, Car - ol, car - ol, flow'rs in the sod, Send the song of your  
 2. Car - ol, car - ol, peace of the morn - ing, Car - ol, car - ol, storm of the night, In the East are the  
 3. Car - ol, car - ol, an - gels in hea - ven, Car - ol, car - ol, sons of the sod, O'er the path of the

*mp*

ju - bi - la - tion, Through the glow of the dawn to God. Car - ol, car - ol, breath of the ri - ver,  
 shades de - part - ing, Neath a - ray of E - ter - nal Light! Lo! in glad - ness break - eth the morn - ing,  
 pas - sing a - ges, Streams the light of the love of God! May the na - tal glo - ry of Christmas,

*mp*

*mf* *f* *mf cres. rall.* *D.C. for verses 2. & 3.*

Car - ol, car - ol, psalm of the sea, Bil - lows break in your ex - al - ta - tion, Join the rap - turous mel - o - dy!  
 O'er the heed - less heart of the earth, Na - ture on - ly in joy - ous numbers, Hails the news of the Saviour's birth.  
 O'er the world hold boun - ti - ful way, Till the voice of the whole Cre - a - tion, Swells the car - ol of Christmas day.

*mf* *f* *mf cres. rall.*

\*This Carol may be sung by Soprano and Contralto only.  
Choral Album No. 353.

# THE MAGIS' VISION.

ALICE G. DYER.

F.A. CHALLINOR, Mus. Doc.

*Moderato.*

ORG. *mf*

TENORS AND BASSES.

*mf*

1. We have jour - ey'd from a - far, O'er the de - sert drear and  
 2. We are wise with world - ly lore, We are rich in gems and  
 3. We have bow'd to kings and lords, In the lands a - cross the  
 4. But we nev - er knew be - fore that the King of earth and

*mp*

wild, For we heard the joy - bells peal - ing in the night, And the  
 gold, But we nev - er heard the Christ - mas mes - sage sweet, And we  
 sea, We have feast - ed in their halls of daz - ling white, We have  
 sky, Found a rest - ing where the hum - ble cat - tle trod, That when

*cres.* *poco a poco*

shin - ing of the star, Points the path - way to the  
 nev - er knew be - fore, Though the world is grow - ing  
 watch'd their gleam - ing swords, Set a bond - ag'd na - tion  
 men have learnt His lore, Swords for ev - er are laid

*mp cresc.* *poco a poco*

\*The small notes should be used for verses 2, 3, & 4.

*mf* *rall.*

Child, Who shall lead us out of dark-ness in - to light.  
 old, That a lit - tle child could lead up to Gods feet.  
 free, Ere the Christ - mas Chime came ring - ing down the night.  
 by, And a stall may be the Pre - sence-room of God!

*mf* *>rall.>*

*Allegretto. Refrain.*

SOPRANO.

CONTRALTO.

TENOR.

BASS.

*mf*

Ring a - gain oh Christ - mas chime, Till the dawn of that fair time  
 Ring, ring, ring, ring,

Ring Christ - mas chime, Ring till that time

When Christ's ban - ners are un - furld O - ver all the wait - ing world.

When in beau - ty and in worth, In the heav'n and on the earth,  
 Ring, ring, ring, ring,

*mp* *mf* *rall.* *D. C. for verses 2. 3. & 4.*

Nev - er - more to fail or cease Rings the An - gels' song of peace.

# IN THE PALACE OF THE KING.

ALICE G. DYER.

F. A. CHALLINOR, Mus. Doc.

Andante.

ORG.

VOICES.

*mf*

|           |           |        |         |            |                          |
|-----------|-----------|--------|---------|------------|--------------------------|
| 1. In the | Pa - lace | of the | King, — | Burns the  | rush - lights' fee - ble |
| 2. In the | Pa - lace | of the | King, — | Blows un - | cheeked the wand'r - ing |
| 3. In the | Pa - lace | of the | King, — | While the  | An - gels watch and      |

*mf*

*mp*

|         |           |                         |          |           |
|---------|-----------|-------------------------|----------|-----------|
| glow, — | Sounds a  | mo - ther's mur - mur - | ing, —   | As she    |
| wind, — | To and    | fro the great doors     | swing, — | But the   |
| wait, — | While the | bells of Hea - ven      | ring, —  | God Him - |

*mp*

*mf*

bend - eth to and fro, O'er the man - ger rude and  
 An - gels stand be - hind, And their pin - ions white and  
 self is hold - ing state Let us go, with eag - er

*mf*

bare, While the twi - light sha - dows fall, On the  
 deep Soft - ly round the man - ly ger Guard - ing  
 feet, To that lone - ly Eas - tern stall, Let us

*deces.* *rall. e dim.* *D. C. for verses 2. & 3.*

fore - head smooth and fair Of "the great - est King of all."  
 thus the sa - cred sleep, Of "the great - est King of all."  
 kneel in ho - mage meet To "the great - est King of all."

*deces.* *rall. e dim.*

## THE CHILDREN'S CAROL.

ALICE G. DYER.

F.A. CHALLINOR, Mus. Doc.

Andante.



1. Sing, sing lit-tle chil-dren, sing, Of a coun-try far a-way, — Of a lit-tle Babe on its  
 2. Sing, sing lit-tle chil-dren, sing, Of the shep-herds on the hill, — Of the wond-rous light in the  
 3. Sing, sing lit-tle chil-dren, sing, For the years will roll a-way — And will ear-ry with them a-

mo-ther's knee, The first fair Christ-mas-day. — Of a man-ger rude and bare, — And the  
 bend-ing skies, When all was calm and still. — Of the song that ne'er shall cease, — Though the  
 long their flight, The charms of Christ-mas-day. — But pre-serve in pur-i-ty, — This sweet

mo-ther sw-eet and mild And the soft-eyed ox-en stand-ing there, A-round the lit-tle child. —  
 world be waste and wild, Of the song that sings a realm of peace Ruled by a lit-tle child. —  
 truth all un-de-filed, "The Al-might-y Lord of earth and sea Was once a lit-tle child. —

ful idea is introduced at these gatherings by giving the solos to the members who have joined since the last meeting was held. The rehearsals are made interesting by a constant succession of good things, either oratorio or secular cantata. Special events in the church are invariably marked by special music, and each service, as a rule, contains three anthems. A special "People's Service" is held on the second Sunday of each month, and this again furnishes an opportunity for extra work in the way of solos. An organ recital usually follows. The leading soloists are Miss Ethelwyn

Weager, medallist, R.A.M., and Miss Ethelmay Holbrook, G.S.M.

Mr. Every has been in charge for four and a half years, being appointed at the age of eighteen, just after taking his F.R.C.O. In the following year he obtained the L.R.A.M. for pianoforte, having received his musical training at the hands of Mr. J. P. Attwater, F.R.C.O., etc., etc., the organist of Clapham Congregational Church, where he had been a solo boy. Both teacher and pupil are to be congratulated on their work for the furtherance of the worship-music in the Free Churches.

## Nonconformist Choir Union.



**A**N interested band of workers met at 27, Finsbury Square on October 24th. on the occasion of the 16th Annual Meeting of the Union which, during the years of its history, has accomplished so much in advancing the character of our worship music.

The chair was taken by the President, Mr. E. Minshall. He asked the Secretary, Mr. Berridge, to read the Report of the Committee as follows:

### THE SEVENTEENTH ANNUAL REPORT OF THE EXECUTIVE COMMITTEE.

In accordance with a resolution passed at the annual meeting held October 31st last, a sub-committee was appointed to consider the whole question of the revision of rules, and the meeting was adjourned until a later date in order that the Council might consider these suggestions.

The sub-committee reported on the matter at the adjourned meeting, which was held on December 21st, and the revised rules were then confirmed by the Council, and copies have been circulated with the books of music, one to each choir joining the Union this year.

The Executive Committee has met for business six times during the year. At an early meeting, under the provision in Rule 8, Messrs. A. L. Cowley and Fountain Meen—two old and tried friends of the Union—were elected Vice-Presidents.

Suggestions have been made at various times, that a winter concert should be held in London, and the matter has been lately considered by a sub-committee, but up to the present time, although much discussion has taken place, no practical scheme has been formulated.

At their first meeting the committee resolved to order from the publisher 4,750 books of music for 1905, and subsequently 50 additional Tonic Solfa, and these, with the exception of a few Tonic Solfa copies, were sold many weeks before the Festival. In response to 4,500 circulars sent out, there were 136 orders for books of music, seven of which were from *bona-fide* local choir unions, representing, say, five choirs each. That brings the total number of choirs represented in the Union this year up to 171.

A larger number of district rehearsals than in previous years was arranged; fourteen having been held in and around London.

Mr. Minshall was assisted in the direction of these by Messrs. Rowley, C. E. Smith, Edgar Smith, Turney and Berridge.

The Committee would again express their best

thanks to the ministers, officers, and choir secretaries of the various churches at which district rehearsals were held, for their help, and the use of the various buildings on those occasions.

The final rehearsal was held at the City Temple, and this change of location was fully justified by the large attendance. The former centre, Bloomsbury Chapel, would not have been nearly large enough to hold the number of singers that were present.

As in previous years the work of the Union culminated in the Festival at the Crystal Palace, which was held on 20th May.

The Choral competitions took place in the Concert Room early in the day.

Seven choirs came up for competition—three in Class A (large choirs) and four in Class B (small choirs).

In Class A the prize was awarded—with full marks—to Lewisham Congregational Church Choir, conducted by Mr. Frank Idle, and in Class B to Burley Wesleyan Choir of Leeds, conducted by Mr. George Horsfall. Mr. Harding Bonner was the judge, and in giving his awards he expressed his satisfaction on the high standard of excellence shown by the competing choirs in the rendering of their pieces.

In the afternoon an organ recital was given on the grand organ by Mr. Lloyd Hartley, of Ealing Congregational Church, and was appreciated by a large audience.

The attendance of singers at the grand concert conducted by Mr. Minshall at 4 o'clock, was not quite so large as last year, the number on the Handel orchestra being 2,548. The slight falling off is thought to be partly due to the early date of the Festival, but in spite of the comparative smallness of numbers, the performance, judging from letters received from experienced listeners, and some of the singers, was one of the best ever given by the Union.

The solos by Miss Perceval Allen were much appreciated by the audience and the choir, and a repetition of the organ solo by our esteemed Vice-President, Mr. Fountain Meen, was called for.

The band organised and conducted by Mr. Croger was excellent.

Madame Edith Hands graced the occasion by presenting the prizes to the successful choirs in the competitions.

It will be observed that the number of singers on the orchestra was far below the number of music books circulated. This, no doubt, is largely due to the policy persisted in by the railway companies.



## The Great Musicians as Students.

BY J. R. GRIFFITHS, MUS. BAC.



VERY period in the life of a great musician must of necessity be interesting to a musical student. The incidents connected with his birth, his childhood, his pupilage, his entry into the musical profession, his life work, his home life, his death, all these absorb our attention in turn, and we scarcely know which period interests us most. But perhaps to the student, the period of a great musician's student days will be the one most *profitable*; and, we venture to add, not the least interesting. There is something fascinating in witnessing other workers battling with the same difficulties which have met—or will meet—us. And especially so when these workers are the giants of their profession. And though we know most certainly that their abilities placed them so much above the ordinary level that we can never hope to reach their height, yet the lessons we learn from their pupilage stage are none the less valuable and encouraging to workers on a lower level.

Let us, therefore, without further preamble consider the student days of the following eight musicians: Handel, Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, and Schumann. It is, perhaps, hardly necessary to mention that this list is by no means to be considered a complete list of the great musicians. It is only from want of space that it is not longer. By way of impressing the memory of our younger readers we may just draw attention to the fact that the above names all commence with a *consonant*: that they all represent *German* musicians; and that the life work of seven out of the eight was principally connected with two cities, Leipzig and Vienna. Putting the initial and final consonants of the names of these eight musicians in the order of birth as given above, we might represent them in tabular form so:—

|                |                |  |                |                |                |                |          |                |                |
|----------------|----------------|--|----------------|----------------|----------------|----------------|----------|----------------|----------------|
| H <sup>L</sup> | B <sup>H</sup> |  | H <sup>N</sup> | M <sup>T</sup> | B <sup>N</sup> | S <sup>T</sup> |          | M <sup>N</sup> | S <sup>N</sup> |
| Leipzig.       |                |  | Vienna.        |                |                |                | Leipzig. |                |                |

Yet another coincidence is the limited number of initial consonants, the way in which they work off into pairs, and the wonderful way in which the pairs agree. Put in the form of a table it would be as follows:—

|                  |                |                                    |
|------------------|----------------|------------------------------------|
| H <sup>L</sup> . | H <sup>N</sup> | Light and popular in style.        |
| B <sup>H</sup> . | B <sup>N</sup> | Solid and profound in style.       |
| M <sup>T</sup> . | M <sup>N</sup> | Prodigies and short lived.         |
| S <sup>T</sup> . | S <sup>N</sup> | Great song writers. Free in style. |

And were we to include Weber and Wagner we should have

W<sup>R</sup>. W<sup>R</sup>. Great opera writers.

Let us now refer to each of these eight musicians, and give a brief idea of their varied opportunities for 'earning, and the use they made of them. The first on our list, Handel, is a fine example to all students who find themselves in an environment where music is discouraged and oppor-

tunities for its study are practically nil. His father not only refused to let him have music lessons, but actually denied him the use of musical toys, such as drums, trumpets and flutes, and forbade him to visit any house where music was encouraged. However, in spite of these restrictions, young Handel contrived to get possession of a spinet and to have it smuggled up into the top garret where, alone and unaided, he worked away and managed to produce some kind of harmonious progressions. When he was seven years of age, a chance visit to a relative in the service of a duke, led to the discovery of the lad's genius, and to the duke taking the father to task for neglecting to train it. The end of it was that the lad was placed under an organist named Zachau, and started in real earnest to learn the organ, harpsichord, violin, and hautboy, and also to study counterpoint, canon and fugue. Some idea may be gained of the energy with which he set to work when it is remembered that this lad of seven in two years' time had become sufficiently advanced to serve as an assistant to his master, and that by the time he was ten he had learnt all that Zachau could teach him! We need not dwell longer upon him, as henceforth his further progress was obtained from the study of the best German and Italian music he could lay his hands upon, a means of education of inestimable value in the days when good teachers and good text books were necessarily few and far between.

The same dogged determination to succeed which we have just seen exhibited by Handel was also a trait in the character of Bach. But in the latter case the home environment was altogether different. Not only was Bach's father musical, but so also were his grandfather, his great-grandfather, and even his great-great-grandfather! Young Bach commenced by learning the violin under his father's tuition. When at the age of ten he lost his father, he went to live with a brother, and under him he studied the clavier. Quickly mastering all his brother could teach him, he, like Oliver Twist, longed for more. He seems to have exhausted his brother's repertoire of music with the exception of a manuscript volume of pieces by Froberger, Kerl, Buxtehude, and Pachelbel, and this, possibly from feelings of jealousy, was refused him, and was kept locked up in a cupboard. Bach, however, managed to get his hand through the lattice door and to abstract the precious roll, and then, on clear moonlight nights, he actually sat up and copied out the whole of the music, the task taking him no less than six months to accomplish! But his laborious work was scarcely at an end when his brother discovered his copy, and with cruel purpose deprived him of it. Fortunately he could not deprive the lad of the insight into composition which the perusal of the volume had afforded him. From the age of fifteen he seems to have been thrown on his own resources,

and his further musical education was the study of the best music he could gain access to, and the listening to the organ performances of Reinken at Hamburg and Buxtehude at Lübeck.

The persistency which so strongly characterised Handel and Bach was also exhibited by Haydn, who received his first instruction in music from a relative named Frankh. This instruction seems to have been of a severe nature, though doubtless it was beneficial; for Haydn in after years remarked: "I shall feel grateful to that man so long as I live for keeping me so hard at work—though I certainly got more thrashing than food." Speaking of his early attempts he said: "By the time I was six I stood up like a man and sang masses in the church choir, and could play a little on the clavier and the violin." When he was eight years old his good voice and ability obtained him a

position in the cathedral choir at Vienna. This entitled him to instruction in singing and on the clavier and the violin, from the music teachers, Gegenbauer and Finsterbusch. He evidently studied hard even during recreation hours, as he himself admitted: "When my fellow choristers were at play, I took my little clavecin under my arm and went up into the loft so as to be able to practice undisturbed." What he chiefly wished, however, was instruction in composition, and this not being forthcoming he invested in that noted and much used text-book of his time, Fux's *Gradus ad Parnassum*. This, and a few other works, together with some hints he received from Porpora, the celebrated singing master, put him on the right track, and unflagging energy and perseverance did the rest.

(To be continued.)

## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. J. Evan Smith.*

### METROPOLITAN.

**BRIXTON.**—Recitals on the magnificent new organ recently erected by Messrs. Norman and Beard, Ltd., in the Independent Church, are to be given as follows: November 13th, H. C. Perrin, Esq., Mus. Doc., organist of Canterbury Cathedral; November 27th, C. W. Perkins, Esq., organist of the Town Hall, Birmingham (Modern Composers' Programme); December 11th, A. L. Peace, Esq., Mus. Doc., organist of St. George's Hall, Liverpool; January 22nd, Reginald Goss-Custard, Esq. (Modern Composers' Programme); February 5th, W. Stevenson Hoyte, Esq., Mus. Doc., organist of All Saints' Church, Margaret Street, W.; February 19th, C. W. Perkins, Esq. (Wagner Programme); March 5th, Warwick Jordan, Esq., Mus. Doc., F.R.C.O., organist of St. Stephen's Church, Lewisham; March 19th, C. W. Perkins, Esq. (Tchaikovsky programme). Mr. E. H. Lemare and Mr. R. Goss-Custard gave recitals in October.—The Harvest Festival services passed off very successfully at Loughborough Park Congregational Church on October 8th, the preacher for the day being the pastor, the Rev. John T. Peace. Miss Viney sang with great taste, Facer's "He saw the wheatfield waiting," at the morning service. The anthem was Berridge's popular composition, "Thou Crownest the Year with Thy Goodness," the solo from which was taken by Miss Fanny Langdon, who also sang at the evening service, "Consider the Lilies." The evening anthem was Darnton's "I will sing of the Mercies of the Lord." Mr. G. B. Sharp was at the organ. The musical arrangements were in the hands of Mr. Thomas E. Wade.

**CLAPHAM.**—At the harvest festival services at the Wesleyan Church, Parts I. and II. of "The Creation" were excellently given by the choir, under the direction of Mr. Wesley Hammet, A.R.C.O. The soloists were Miss Katie Tucker, Mr. Thomas Edwards, and Mr. Robert Burton.

**EAST HAM.**—An interesting presentation was made at the Presbyterian Church on Thursday,

September 28th, when Mr. S. W. Tucker, who for the past four years has voluntarily occupied the position of choirmaster and organist, was the recipient of a beautiful 18c. gold hunter watch from the members of the church, as a recognition of his services. The presentation was made by the Rev. T. Gordon Murray, the minister, who eulogised the strenuous efforts consistently put forth by Mr. Tucker in the choral service of the church. They were keenly alive to his fine service, and the recognition now made very inadequately expressed it. The Rev. Milne, M.A., also testified to the excellence and value of the East Ham choir. He was always glad to be with them because he knew he would hear good music. Dr. Voelker, of Kensington, wrote in similar terms; he always regarded the work done at East Ham of the very highest excellence; while the hearty way in which they responded to a request to help neighbouring churches must have an effect. Mr. Tucker, who was visibly overcome, just managed to utter a few words of thanks. The choir contributed several part-songs during the evening, and proved how very painstaking was the work done in practice. We may mention incidentally that up to date no less than fourteen dates have been filled in for evening concerts by the choir, in aid of the social or financial interests of neighbouring institutions—all of a completely voluntary character.

**FULHAM.**—The harvest festival services at the Congregational Church were held on September 24th. Special sermons were preached by the pastor, Rev. G. Savary, and in the evening special music was rendered by the choir. The anthems were "Blessed be the Name of God" (J. H. Maunder), "I will feed my Flock" (Sir Frederick Bridge), "While the Earth Remaineth" (J. H. Maunder). Miss Lydia Prescott sang "The Better Land" exceedingly well, and the Misses Wilby gave a very able rendering of "O, Lovely Peace." The service concluded with the "Hallelujah Chorus." Mr. Jas. W. Archer (organist and choirmaster) conducted, and Mr. Alfred Wareham presided at the organ.

ISLINGTON.—Harvest festival services were celebrated in Packington Street Methodist Church, on September 24th and 25th, the Rev. T. McKay (newly-appointed minister) occupying the pulpit morning and evening. The following anthems, under the conductorship of Mr. G. W. Cawley, were rendered by the augmented church choir, Mr. C. H. Cullum, T.C.L., acting as organist: "Sing to the Lord of Harvest" (Maunder), "Lift up your heads" (Hopkins), "All Thy works praise Thee" (Church), "While the earth remaineth" (Maunder), and "Ye shall dwell in the land" (Stainer), the solo work being undertaken by Miss Florence Wright and Mr. G. Mitchell, the special quartette party (Misses F. Hill and N. Tyrrell, and Messrs. Johnson and Constance) doing full justice to their allotted parts. The special harvest hymns were taken up with heartiness by the numerous congregations. The orchestral band did excellent service during the festival. The Sunday-school celebrated its 51st anniversary on October 8th and 9th, the Revs. T. M. Rees (ex-President of the Methodist New Connexion), J. Kerr Craig (Presbyterian), and T. McKay (pastor), together with Messrs. W. E. Rooke, M. Lynn, S. Arnold, and others, taking part in the various services and meetings. The special music rendered during the festival was chosen from the popular selections as published at the office of the NONCONFORMIST MUSICAL JOURNAL, singers and listeners being highly delighted with these tuneful and taking compositions. The scholar soloists (Misses Doris Gittus, Annie Smith, and Florence Rabbits) were commended for their several renderings. From a musical point of view, at least, the celebration was unanimously considered a success. At the invitation of the "Henry Ansell" Lodge of Good Templars, Islington, the church choir and friends provided the music for their 34th anniversary, on October 7th, at which solos, duets, part-songs, recitals, etc., were rendered to an appreciative audience, which crowded their prettily-furnished hall near the parish church, Messrs. G. W. Cawley, C. H. Cullum, and E. G. Scrutton acting as directors.—On Sunday, September 24th, Harvest Thanksgiving services were held at Union Chapel, Islington. The chapel was tastefully decorated with fruit and flowers, which were afterwards sent to the local hospitals. Rev. W. Hardy Harwood preached at both services, and in the evening the choir, under the direction of Mr. G. N. Betjemann, gave an admirable rendering of Garrett's "Harvest Cantata," the hymns in which were heartily sung by the congregation. Mr. Fountain Meen presided at the organ.

KENTISH TOWN.—Harvest festival services were held at the Congregational Church on Sunday, October 8th. The minister, Rev. Joseph Adams, preached at both services. The choir did excellent service throughout the day. The music at morning and evening services included Troyte's chant, "The strain upraise," Barnby's "O Lord, how manifold," and Sullivan's "Sing, O heavens." Miss Florence Bullied sang during the evening service Sullivan's "God shall wipe away all tears." In the afternoon the choir, assisted by friends, gave an exceedingly good rendering of Stainer's cantata, "The Daughter of Jairus." The soloists were Miss Jessie Reeve, Mr. Clifton Johnson, and Mr. Frederick Addison, who are to be congratulated on their solos, the singing of the duet, "Love Divine," being worthy of special mention. Mr. William A. Gardner, Med. R.A.M., presided at the organ, and played with his usual skill. Mr. Arthur Smerdon

conducted. There was a full congregation at all services.

KINGSLAND.—On Sunday, September 24th, the harvest festival services were held at the Congregational Church. The anthem at the morning service was Maunder's "Sing to the Lord of Harvest," and in the evening, "Praise the Lord of Jerusalem" (Hall), and "The heavens are telling" (Haydn), all being well rendered by the choir. The solo, "With Verdure Clad," was ably rendered by Miss Emily Moss. On Monday, 25th, Gaul's harvest cantata, "Ruth," was rendered by the choir and P.S.A. orchestra. The choruses were exceedingly well rendered by the choir, and the solos, also taken by members of the choir. Miss Emily Moss as "Ruth," sang with *tenderness* the soprano solos, and was accorded loud applause from an appreciative audience. Miss Lottie Le Pla, gifted with a very mellow contralto voice, splendidly characterised the part of Naomi, Miss Gertrude Hill, Orpah, and Mr. Alfred Bentley, the popular baritone, the part of Boaz. Mrs. Passmore presided at the organ, and Mr. J. Evan Smith, the organist of the church, conducted.

LAMBETH.—Mr. Thomas E. Wade, Choirmaster of Boro' Road Baptist Church, has been appointed to a similar position at Loughborough Park Congregational Church.

NEW BARNET.—At a meeting of the church and congregation held at the Congregational Church on the 18th October, presided over by the pastor, Rev. J. Alford Davies, B.A., B.D., it was resolved to proceed at once with a scheme for a new organ. A committee, which had been appointed in May last to inquire into the matter, brought up a report submitting a design and specification by Messrs. Bishop and Son for a three-manual instrument for which the cash price was to be £700. The adoption of the report was moved by Mr. E. G. Watkins, the church secretary, seconded by Sir Alfred de Bock Porter, who had kindly undertaken the negotiations with the organ builders, and it was carried unanimously. It was announced that Mr. Andrew Carnegie had promised £250 on the condition that the remainder of the cost was raised, and subscriptions amounting to about £230 more were promised at the meeting. The choir, under the direction of Mr. A. H. Sabin, the organist, joined the N.C.U. this year, and participated in the Festival at the Crystal Palace in May last. The church is being continually strengthened by new comers to this beautiful suburb of London, and as the debt incurred for the erection of the building has recently been extinguished, it is felt that the time had come to assist the service of praise by the installation of an organ worthy of the church, which is architecturally a fine one.

POPLAR.—Harvest Thanksgiving services were held in Trinity Congregational Church on October 15th. The music for the morning service included Svidenham's Anthem, "Sing unto the Lord," and the Te Deum was sung to Smart in F. The evening service attracted a large congregation. A selection from Haydn's "Creation" was sung during the service. Miss Ada Dobson and Mr. Alec. Clement sustained the principal solos, and the choir was augmented by friends and old members. Miss Dobson sang "With Verdure Clad" and "Mighty Pens" in a beautiful manner, and Mr. Clement was successful in "Native Worth." Mr. Arthur Bayliss, A.R.C.M., ably presided at the organ.

**SOUTH TOTTENHAM.**—The Harvest Festival services were held in the High Cross Congregational Church on Thursday and Sunday, September 21st and 24th. The preacher of Thursday was Mr. A. Clarke Williams, and on Sunday the Rev. R. Wardlaw Thompson. The church was tastefully decorated with corn, flowers, and fruit. Each evening the choir rendered Mendelssohn's "Hear my Prayer" and "Lauda Sion." Miss Lillian Evison rendered the soprano solos in both works with great taste and feeling, and was much appreciated. Miss Elsie Logsdon, Mr. T. Olver Rich and Mr. Albert E. Smith joined her in the quartettes. The choruses of both these works were well sustained by the choir, under the leadership of Mr. Ernest S. Darke, the organist and choirmaster of the church. Mr. Harold E. Darke, A.R.C.O., presided with great ability at the organ, and was ably assisted at the piano by Mr. Herbert Collison. At the Sunday evening service the church was crowded.

#### PROVINCIAL.

**BIRMINGHAM.**—Harvest Festival services were held in Selly Park Baptist Church on Sunday, October 1st. The choir rendered Barnby's, "O Lord how manifold" at the morning service, and Farebrother's, "O Give Thanks" at the evening service, under the direction of the organist and choirmaster, Mr. Harold S. Smets, both of which were given with care and correctness. The pastor, the Rev. F. C. Fuchs, preached appropriate sermons at both services, and the congregations were large, while the decoration exceeded that of the last few years. On Sunday, October 22nd, Choir Sunday was celebrated, and again the choir gave a good account of themselves. At the morning service the Anthem, "I will sing of the mercies" (Darnton) was effectively sung, and at the evening service, "The Lord is my Shepherd" (Fletcher) and "Hearken unto Me" (Sullivan) were much enjoyed. Mr. Dugdale Taylor gave with great feeling and expression Jude's popular song, "Behold I stand at the door." The sermons at both services were forcible, the pastor possessing much ability in dealing with the all-important part of our Church services, viz., the praise portion of it. Part of the day's proceeds were in aid of the Choir Funds. The congregations were not particularly large, but there were general expressions of praise bestowed upon the choir.

**BLACKPOOL.**—At the recent musical festival, the following choirs took prizes: Mixed voice choir, sight test, Morecambe, West End, Wesleyan (S. Morphet); mixed voice choir, Blackpool, Chapel Street choir (S. Thornborough); string orchestra, Nelson Congregational orchestra (C. Townsley); full orchestra, Nelson Congregational orchestra (C. Townsley).

**EGHAM.**—The harvest thanksgiving services were held in the Congregational Church on Sunday, October 1st. The Rev. Towll preached in the morning, and the Rev. H. Pack in the evening. The pretty Gothic church was most beautifully decorated. The anthems, "I will feed My flock" (J. F. Bridge), and "Praise the Lord, O my soul" (R. Smart), and "O for the wings of a dove" (Mendelssohn), a nice arrangement by Curwen and Sons, were well rendered by the choir. The organist, Mr. S. Janes, gave a short recital at the close of the service.

**FOLKESTONE.**—Harvest festival services were held in Radnor Park Congregational Church on Sun-

day, October 7th. The anthems were "While the earth remaineth" (Maunder) and "O Lord, how manifold" (Barnby), and were excellently rendered by the choir. Mr. Ostler was at the organ, but the choirmaster, Mr. Jupe, was unfortunately absent through illness.

**LEEDS.**—An excellent performance of "Elijah" was given by the choir of Burley Baptist Church on October 1st. The soloists were Miss Gallant, Mrs. Gallant, Miss Benson, Mr. W. Hudson, and Mr. Dick Wilson. Mr. W. M. Hudson presided at the organ, and Mr. J. Benson conducted.—The new organ in Hunslet Wesleyan Church was opened by Mr. W. Hollings on September 30th, when Mr. Herbert Walton, organist of Glasgow Cathedral, gave a recital. On the following day, Haydn's "Creation" was performed by the Circuit Choirs. Conductor, Mr. R. Pickard, with Miss Eleanor Rawling, Mr. Henry Brearley, and Mr. Marsden Williams as principals, and Mr. Wilkinson as organist.

**LIVERPOOL.**—The organ in Great George Street Chapel was reopened on September 28th by Mr. E. H. Lemare, who gave a much appreciated recital to a large audience. The instrument has been thoroughly renovated by Messrs. Rushworth and Sons.

**OSWESTRY.**—Miss B. E. Morris, who has ably presided at the organ for some years at the Presbyterian Church, was presented with a pianoforte by the congregation, on the occasion of her marriage with Mr. T. D. Parry. Rev. D. D. Williams, the pastor, in making the presentation, spoke highly of the service Miss Morris had rendered to the church.

**RICHMOND (SURREY).**—Harvest festival services were held at the Vineyard Congregational Church on Sunday, October 15th. The interior and vestibule of the sacred building had been beautifully decorated with an abundance of flowers and fruit. The Rev. Archibald Johnstone, minister of the church, preached to crowded congregations both morning and evening. Those who recollect reading the article "Music at the Vineyard Congregational Church, Richmond," in the *MUSICAL JOURNAL* for June, 1905, can well imagine that the church choir plays no small part in any form of festival held at this place of worship; and on the Sunday above-mentioned there was no departure from the recognised rule. The anthem at the morning service was "The heavens are telling the glory of God," from Haydn's "Creation." During the evening service the anthem "O Lord, how manifold are Thy works" (J. Barnby) was rendered, and after the sermon, Mendelssohn's "Hymn of Praise" brought the festival to an appropriate close. To say that the choir rendered the work in a splendid manner is but to mildly express the feelings of those who had the privilege of listening to the performance. Mrs. Frank Lyne, the respected conductor of the choir, took the soprano solos in perfect style, and Mr. Sidney Deayton, to whom was entrusted the tenor solos, was a decided success, while Miss Henley and Miss Lenzer sang that lovely duet, "I waited for the Lord," very beautifully. It was patent that each member of the choir was heart and soul in the work; success therefore was assured. Miss Jessie Matthews ably presided at the organ.

**TUNBRIDGE WELLS.**—The Harvest Festival services were held at Emmanuel Church on Sunday and Monday, October 1st and 2nd. The choir gave some special music to a crowded congregation on

the Sunday evening, with Mr. Reginald B. Stewart as soloist. The Monday service being entirely musical afforded better opportunity of hearing the choir to advantage. Mr. Reginald B. Stewart again impressed the hearers with his singing of "Now heaven in fullest glory," from Haydn's "Creation"; a duet in which he was joined by Miss May Jones was one of the gems of the evening. Miss Jones, who was in excellent voice, was also very successful in her song, "O Song Divine" (Temple). Mrs. Clifford Beckett gave most artistic renderings of "With verdure clad" (Haydn), and the solo portions of Mendelssohn's "Hear my prayer," in which the choir quite surpassed themselves. The choir are especially to be congratulated, as the organist and choirmaster, Mr. Percy Prior, having removed to High Wycombe, had to travel 120 miles to attend the practices, which were necessarily few. Just before the conclusion of the service the minister, the Rev. W. A. H. Legg, M.A., presented Mr. Prior on behalf of the congregation with a clock and cheque, and on behalf of the choir a framed picture, together with letters expressing appreciation of his eight and a half years' work as organist and choirmaster, and regret that his removal made it necessary for him to relinquish the appointment.

#### TONIC SOLFA ASSOCIATION.

THE monthly meetings of the Association for the present season were commenced on Saturday, October 21st, when Mr. T. R. Croger gave an interesting Lecture on "The Brass Wind Instruments used in the Modern Orchestra." The chairman on the occasion was F. Haines, Esq., Bandmaster 1st Life Guards, who brought with him to assist in rendering the illustrations, Trumpet-Major Edward Davison, Corporal Charles Bryant and Musician T. Larman, each an able executant on the instrument selected. Mr. Croger, as is known, is one of the best French Horn players to be found in the Metropolitan Amateurs' Orchestras, and his own rendering of Stradella's "Pieta Signore" was remarkably well done and received marked appreciation.

The evolution of the Trumpet from the Horn was traced and its brilliant qualities duly noted. Introduced into the orchestra for military effects it was the brightest-toned instrument of all the orchestra. The "illustration," Chapuis' Solo in F, was played superbly by Miss Lilian Mukle. The Cornet was the next treated, and its popularity in the numerous brass bands in the North of England recognised, Miss Mukle played Rougion's "Solo de Concert" in faultless fashion. The Trombones next received attention, and their technical differences were shown, Trumpet-Major Davison illustrating with "Thou art gone from my gaze" (Linkey) and "Let me like a soldier fall" (Wallace). The Euphonium and Tubas were "illustrated" by Corporal Bryant with much ability. The obsolete "Serpent," the Ophicleide, and other old-time instruments were exhibited and played upon, the difference of quality and tone being very marked, with a great difference in favour of the modern instruments. The solo on the Saxophone by Musician Larman was much enjoyed. Mr. Croger doubted if the passages marked for Trumpet in the old Oratorios by Bach and Handel ever received the treatment which we should demand at the present time. Mr. Haines, in thanking Mr. Croger in the name of the audi-

ence, said that the lecture was the best he had ever heard, and ventured to suggest that Mr. Croger should devote his time to travelling the country to instruct young composers and others in the subject, with which he was so thoroughly familiar. The lecture was lightened by many touches of humour and was thoroughly enjoyable from first to last.

### Recital Programmes.

**DARWEN.**—In the Primitive Methodist Church, Redearth Road, by Mr. W. Wolstenholme, Mus.Bac. :—

|                                       |              |
|---------------------------------------|--------------|
| Sonata, Op. 65, No. 4 .. .. .         | Mendelssohn  |
| Intermezzo in D flat .. .. .          | Hollins      |
| Allegro Cantabile { from Organ Sym- } | Widor        |
| Toccata .. .. . phony, No. 5          |              |
| Fantasia Rustique .. .. .             | Wolstenholme |
| Barcarolle .. .. .                    | Wolstenholme |
| Scherzo in F .. .. .                  | Wolstenholme |

**NOTTINGHAM.**—In Addison Street Congregational Church, by Mr. C. E. Blyton Dobson, A.R.C.O. :—

|                         |            |
|-------------------------|------------|
| Allegro Pomposo .. .. . | C. Vincent |
| Cantilene .. .. .       | Faulkes    |
| Gavotte Moderne .. .. . | Lemare     |

**NEWPORT, MON.**—In Victoria Road Congregational Church. Organ and Trumpet Recital by Mr. H. F. Nicholls, A.R.C.O., and Mr. J. L. Edwards :—

|                                     |                 |
|-------------------------------------|-----------------|
| Légende (Organ and Trumpet)         | Orlando Morgan  |
| Choral Song and Fugue .. .. .       | Wesley          |
| Prayer on the Ocean .. .. .         | Wiegand         |
| Fantasia in F (Organ and Trumpet)   | Auguste Chapuis |
| Reve Angelique .. .. .              | Rubenstein      |
| Promise of Life (Organ and Trumpet) | Cowen           |
| Storm Fantasia .. .. .              | Lemmens         |

**CAMBERLEY.**—In the Wesleyan Church, by Mr. Charles Warner, A.R.C.O. :—

|                                      |               |
|--------------------------------------|---------------|
| Prelude and Fugue in D minor .. .. . | Bach          |
| Verset de Procession .. .. .         | Dubois        |
| Cantilene .. .. .                    | Salome        |
| Grand Chœur .. .. .                  | Salome        |
| Fantasia on "Jerusalem the Golden"   | Spark         |
| Festival March .. .. .               | Elvey         |
| Andantino in D flat .. .. .          | Lemare        |
| Chorus of Angels .. .. .             | Scotson Clark |
| War March from "Athalie" .. .. .     | Mendelssohn   |

**BRUTON.**—In Congregational Church, by Mr. Arthur Clements :—

|                                     |              |
|-------------------------------------|--------------|
| Overture in E flat .. .. .          | Faulkes      |
| Cantilene pastorale .. .. .         | Guitman.     |
| Air in E (from the Studies) .. .. . | Cramer       |
| Basso ostinato .. .. .              | Arensky      |
| Elegy in B flat minor .. .. .       | Silas        |
| Suite Gothique .. .. .              | Boellmann    |
| Pastorate in C .. .. .              | Weyl         |
| Chant sans Paroles .. .. .          | Tschaikowsky |
| Salut d'amour .. .. .               | Elgar        |
| March in D (Pomp and Circumstance). | Elgar        |

**ANERLEY.**—In the Congregational Church, by Mr. Ernest Halsey :—

|                                 |               |
|---------------------------------|---------------|
| Berceuse and Allegretto .. .. . | Grieg         |
| Reverie in A. .. .. .           | Ernest Halsey |
| Allegretto in B minor .. .. .   | E. H. Lemare  |
| Toccata in G .. .. .            | Dubois        |

## MUSICAL ATMOSPHERE.

It is questionable whether there is not too much stress laid upon the necessity of a musical atmosphere sometimes. It leads to discontent among art students in the smaller towns and frequently brings to our cities would-be geniuses who would be better off at home for all the good a musical atmosphere will do them.

While there is doubt that—

"Full many a flower is born to blush unseen  
And waste its sweetness on the desert air,"

we must bear in mind that genius is born, and not made, and that it flourishes anywhere and under any circumstances, and will hew out its own way over all obstacles.

Musical centres with their musical atmospheres do not necessarily make great musicians. They educate and widen to a great degree, but, unless there be a vast talent and much preparation on the student's part beyond mere enjoyment, he will receive little actual benefit from the advantages such centres afford.

If you occupy an important post in a small town, better stay there—at least, until called to fill a position in the city. It is a fine thing to have ambition ever to forge ahead, but "discretion is sometimes the better part of valour." The world generally throws its wreath of immortality upon the shoulders of some man who has not sought for it.

Do not become disgusted or discontented with your narrow surroundings. Do your work, and do it well; and if the world absolutely needs you, you will be found out. The great trouble to-day is that about half the work of the world is being done by cripples—men who would try to make us believe they are great. Wait until the test comes. Some new hero, who has been digging along faithfully for these many years in the background, he will receive the crown.

Fill your little drawer in life's cabinet, but be sure to fill it full, and, above all, be contented—not satisfied, but contented. The rest will take care of itself.

## FROME FREE CHURCH CHORAL UNION.

The annual social gathering was held on October 3rd, the president, Mr. A. J. Hodder, presiding. The treasurer read the financial statement, and Mr. R. Waite gave the annual report. The officers were then elected for the year, Mr. Hodder as president; Mr. S. T. Rawlings, vice-president; Mr. Lewis, treasurer; Messrs. O. Brown and R. Waite, secretaries; Mr. F. C. Tucker, conductor; and Messrs. W. B. Harvey, H. O. Hodder, and R. G. White as deputy conductors; Messrs. Cross and Eyles, auditors. The Union will give "St. Paul" during the coming season, under the able conductorship of Mr. Tucker. Hearty congratulations were offered to Mr. Harvey, the first conductor of the Union, on that his 75th birthday. Mr. Harvey has done very much for the service of praise in Frome and district for many years past. The remainder of the evening was spent in a social manner. Selections were rendered from the Crystal Palace Festi-

tival Music, 1905, including: Chorus, "Lord, Thou alone art God," from "St. Paul"; anthem, "Whoso dwelleth under the defence" (W. Griffith); part-song, "Orpheus with his Lute" (Macfarren); and glee, "The Wreath." Songs were also rendered by Mr. Pike, Mr. S. Bishop, Mrs. Chubb, and Miss Peters; a recitation was given by Miss Dyke; a reading by Mr. H. O. Hodder; and a pianoforte solo by Miss Coxon.

## Correspondence.

## CHOOSING HYMNS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Last month you referred to this matter. The plan I have adopted for twenty years is always to go to a service with my own list of hymns. The ministers soon discover the selections are good, and hand over to the organist the choice of hymns, posting their subjects for the Sunday on a postcard to the organist. Where ministers are not good at hymn selecting, this is a good plan. Whenever a new tune is to be sung, I play it over as an opening voluntary—a decided help to the congregation, although a little denial to the organist.—Yours, etc.,

COUNTRY ORGANIST.

## New Music.

NOVELLO AND CO., BERNERS STREET, W.

*The Pied Piper of Hamelin.* By C. H. H. Parry.—This bright and effective work was written for the Norwich Festival. It is admirably conceived, well worked out, and abounds in "points" full of interest both to singers and listeners. Many parts of it are exceedingly clever. It is set for tenor and bass soli chorus and orchestra. Choral Societies will find it a most useful addition to their repertoire.

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## MUSICAL ATMOSPHERE.

It is questionable whether there is not too much stress laid upon the necessity of a musical atmosphere sometimes. It leads to discontent among art students in the smaller towns and frequently brings to our cities would-be geniuses who would be better off at home for all the good a musical atmosphere will do them.

While there is doubt that—

"Full many a flower is born to blush unseen  
And waste its sweetness on the desert air,"

we must bear in mind that genius is born, and not made, and that it flourishes anywhere and under any circumstances, and will hew out its own way over all obstacles.

Musical centres with their musical atmospheres do not necessarily make great musicians. They educate and widen to a great degree, but, unless there be a vast talent and much preparation on the student's part beyond mere enjoyment, he will receive little actual benefit from the advantages such centres afford.

If you occupy an important post in a small town, better stay there—at least, until called to fill a position in the city. It is a fine thing to have ambition ever to forge ahead, but "discretion is sometimes the better part of valour." The world generally throws its wreath of immortality upon the shoulders of some man who has not sought for it.

Do not become disgusted or discontented with your narrow surroundings. Do your work, and do it well; and if the world absolutely needs you, you will be found out. The great trouble to-day is that about half the work of the world is being done by cripples—men who would try to make us believe they are great. Wait until the test comes. Some new hero, who has been digging along faithfully for these many years in the background, he will receive the crown.

Fill your little drawer in life's cabinet, but be sure to fill it full, and, above all, be contented—not satisfied, but contented. The rest will take care of itself.

## FROME FREE CHURCH CHORAL UNION.

The annual social gathering was held on October 3rd, the president, Mr. A. J. Hodder, presiding. The treasurer read the financial statement, and Mr. R. Waite gave the annual report. The officers were then elected for the year, Mr. Hodder as president; Mr. S. T. Rawlings, vice-president; Mr. Lewis, treasurer; Messrs. O. Brown and R. Waite, secretaries; Mr. F. C. Tucker, conductor; and Messrs. W. B. Harvey, H. O. Hodder, and R. G. White as deputy conductors; Messrs. Cross and Eyles, auditors. The Union will give "St. Paul" during the coming season, under the able conductorship of Mr. Tucker. Hearty congratulations were offered to Mr. Harvey, the first conductor of the Union, on that his 75th birthday. Mr. Harvey has done very much for the service of praise in Frome and district for many years past. The remainder of the evening was spent in a social manner. Selections were rendered from the Crystal Palace Fes-

tival Music, 1905, including: Chorus, "Lord, Thou alone art God," from "St. Paul"; anthem, "Whoso dwelleth under the defence" (W. Griffith); part-song, "Orpheus with his Lute" (Macfarren); and glee, "The Wreath." Songs were also rendered by Mr. Pike, Mr. S. Bishop, Mrs. Chubb, and Miss Peters; a recitation was given by Miss Dyke; a reading by Mr. H. O. Hodder; and a pianoforte solo by Miss Coxon.

## Correspondence.

## CHOOSING HYMNS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Last month you referred to this matter. The plan I have adopted for twenty years is always to go to a service with my own list of hymns. The ministers soon discover the selections are good, and hand over to the organist the choice of hymns, posting their subjects for the Sunday on a postcard to the organist. Where ministers are not good at hymn selecting, this is a good plan. Whenever a new tune is to be sung, I play it over as an opening voluntary—a decided help to the congregation, although a little denial to the organist.—Yours, etc.,

COUNTRY ORGANIST.

## New Music.

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